DW BULLETIN

THE MONTHLY NEWS 'ZINE

NUMBER 34 MAY 1986

Saward Quits?

SPECULATION SURROUNDS THE COMPLETION OF SEASON TWENTY-THREE FOLLOWING THE DISCLOSURE TO DW B THAT SCRIPT-EDITOR ERIC SAWARD HAS APPARENTLY WALKED OUT OF DOCTOR WHO IN A SHROUD OF MYSTERY.

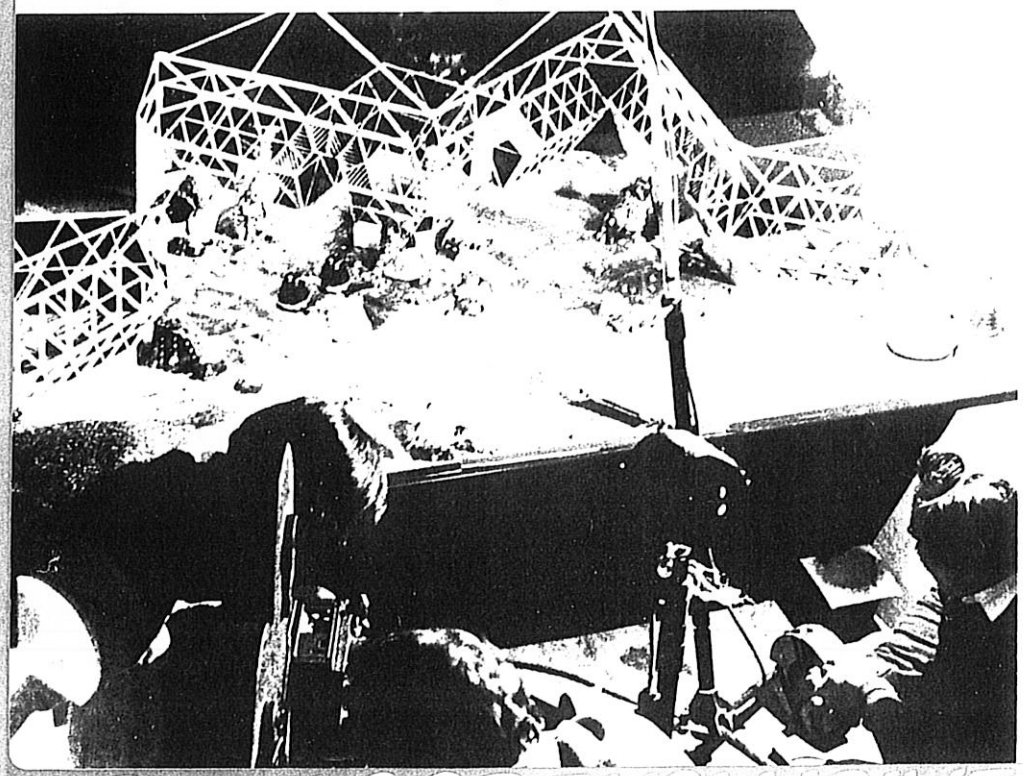
Unconfirmed rumours suggest he had a blazing row with the Producer, John Nathan - Turner, over certain aspects of the way the show is being produced.

On Thursday 24th April DW B rang the Production Office for a statement but John Nathan - Turner was too busy to comment as he was preparing for that day's filming in the studio. However, the secretary neither confirmed nor denied the allegation.

It is therefore uncertain as to who will script-edit Pip and Jane Baker's penultimate Season 23 4-parter, but the biggest question mark hangs over the fate of the final all-important 2 episodes. As reported last issue Robert Holmes is seriously ill in hospital but had apparently all ready completed the first part, with Saward having planned to write the second episode, and thus the conclusion of the Doctor's trial himself.

It is believed, however, he has been asked to return in the capacity of writer to complete Robert Holmes' script.

THIS ISSUE- Debbie Watling interviewed & The Early Years reviewed



NO REPEATS

STOP PRESS

FOR THE SECOND YEAR RUNNING, AND CONTRARY TO ASSURANCES FROM BBC MANAGING DIRECTOR BILL COTTON, THERE WILL BE NO DOCTOR WHO REPEATS BROADCAST ON BBC TELEVISION THIS SUMMER.

The summer schedules which have just been unveiled show an endless summer of World Cup Soccer and plenty of repeats—but NO DOCTOR WHO, and it is unlikely that this situation will change.

Therefore, as expected there will be no more DOCTOR WHO on our screens till the Autumn, and exact dates for the transmission of Season 23 have yet to be announced.

6th FLOOR EXCLUSIVE INSIDE

Countdown to Season 23
FILMING REPORT

The main filming for THE MYSTERIOUS PLANET began with the outside broadcast between the week of April 7-11th. The only actors required for the shoot were Colin Baker, Nicola Bryant, Joan(Katryca)Simms, Tony (Glitz)Selby, David(Broken Tooth) Rodigan, Glen(Dibber)Murphy and Adam(Balazar)Blackwood, along with a host of extras.

The cast and crew arrived on the Sunday and some early on the Monday with most booking into the West Sussex Spread Eagle Hotel. For most of the week the weather was very cold and windy with lots of rain and even some snow, but thankfully the filming was completed unhampered. Two locations were used; Holt Pond in Queen Elizabeth Country Park for the woodland scenes and Butser Ancient Farm, an Iron Age replica village in East Meon. To disguise the modern day fencing surrounding the village, wattling fence had to be erected to cover up the tell-tale signs.

Filming was slightly interrupted on the Thursday when the Press were invited to take photos and interview the crew, with all of them, except the Star, running their stories the following Saturday. One notable quote from Colin Baker was: *"From now on I shall use wit instead of Dirty Harry tactics to solve my confrontations—it is going to be a touch of the 'Yah-boo smellies', rather than Dirty Harry"*, with JN-T quoted as saying, *"The humour is something I definitely want to see heightened—it won't be slapstick but witty."* The Today newspaper claimed "The violence is out following Mary Whitehouse's complaints about the series."

INTO THE STUDIO...

The story then went into the studio for its first studio-block on April 24-25th to film the scenes set in the underground and tunnels and this involved the rest of the cast being present. Everything appeared to run smoothly, bar the obligatory hiccups like retakes and the usual headaches a studio-block encounters. With time very limited to 2 days the direction was very straightforward, and Nick Mallet obviously went into the studio well-prepared and knowing the exact shots he wanted, which included the normal mass-shots, reverse shots as well as some unusual shots from above representing the eye of a closed-circuit camera. A few hand-held shots were also utilized. One of the highlights of the production are John Anderson's imaginative interior designs, particularly of the underground sets which, although confined to the restrictions of a fairly small studio, give the impression of being very long and realistic.

Currently being constructed for the 2nd studio-block over the second weekend in May are the sets for Drathro's castle and the Time Lord's courtroom which will appear in all four episodes and so will need to be edited into the rest of the filming.

OTHER SEASON 23 NEWS

The season has been given the overall umbrella title of 'The Trial of a Time Lord' in 14 episodes. THE MYSTERIOUS PLANET features two robots; L-3 which runs on tracks and looks like a cross between a Dalek and a War Machine, and Drathro who is more humanoid in appearance and completely white. The story also features Oxo lady Lynda (The Inquisitor)Bellingham and Roger(Drathro)Brierley. The story opens with a complex sequence set in space amid various 'dead' spaceships and a huge cathedralesqe spaceship, and sees the long-awaited return of the Tardis in flight via a revolutionary new process of filming it at strange angles as it spins towards the 'mysterious planet'—a computerised technique also used in the Star Wars films! The visual effects designer is Mike Kelt, who was also responsible for the impressive space-shots shown in ENLIGHTENMENT. Other crew include old-timer Dick Mills on sound and production associate Angie Smith.

Briefly onto the second story and Philip Martin's MINDWARP, and it seems likely that the guest artist will be noneother than Brian Blessed, once mooted as a strong contender for the lead role of DOCTOR WHO. The story also features others of Sil's race on their home planet of Thoros Beta, although they won't all look like him and travel around on portable fish-tanks because they are a mutant race and will appear in various forms. Sil's boss is called Kiv who has a very large head and tentacles. Genetic engineering plays an important part in the story and Peri will be written out in a fairly different way from the norm...

Lastly, a director has been appointed for Pip and Jane Baker's penultimate four-parter, newcomer Chris Clough. Malcolm Clarke will provide the music though it is believed he will be the only Radiophonic Workshop musician contributing to the new season.

CYBER-CON UPDATE BY S. PUGSLEY

Nigel Robinson is the latest addition to our guest-list and will be bringing a full display of Target books along with him.

On behalf of Phoenix Promotions I wish to thank DWAS Coordinator Tony Jordan for his long-awaited recognition of our work at DWAS conventions over the last few years in his recent Marvel column.

NEWS IN BRIEF

LEADING DOCTOR WHO fans Ian Levine and Jan Vincent Rudzki both received letters recently from Christopher Perry from the West Midlands who has made allegations that they are withholding DOCTOR WHO material from the BBC. Levine's letter claimed he was holding onto special effects footage from DALEKS' MASTERPLAN. However, it turns out that this footage came from the BBC Library anyway where the master-copy still remains. Levine refused to even answer Perry's misinformed letter until he got his facts correct. As for Jan Vincent Rudzki's letter, if Perry's ridiculous allegations were true there would hardly be any episodes missing. Remember that for every episode that has turned up, there are 50,000 rumours spread by naive and misinformed people like Perry!

MICHAEL GRADE, *interviewed in the April 5th edition of The Sunday Express said, regarding his revamping of BBC1, that he hasn't been ruthless enough, and if he hadn't been so soft he would have made many more sweeping changes and stuck by his decisions!*

NFT UPDATE: The proposed NFT Weekend, featuring a range of tele-fantasy material including DOCTOR WHO, has been confirmed for the weekend of 12-13th July and full details will appear next issue.

ROGER HANCOCK, *brother of the late Tony Hancock, has vetoed the BBC's hopes of releasing some of his brother's materid onto new records and tapes following the renewed interest in the late comedian's career. So what has all this to do with DOCTOR WHO? Roger Hancock is also the notorious agent of Terry Nation...*

10 YEARS AGO...a group of fans (Jeremy Bentham, Gordon Blows, Keith Barnfather, Stephen Payne and Jan Vincent Rudzki) got together, little knowing that the organisation of Fandom they called the DOCTOR WHO Appreciation Society would still be going, stronger than ever, a decade later... Happy Birthday DWAS! (A special tribute to DWAS next issue...)

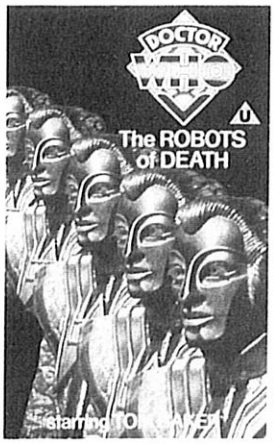
THE DOCTOR WHO ENCYCLOPEDIA, *to be written in three parts by ex-DWAS Coordinator David Saunders, will be published by the Piccadilly Press. It will feature artwork from another DWAS stalwart Tony Clark whose excellent work can currently be seen adorning the covers of many of CMS' Space & Time releases. The 1st volume is due out in January.*

DWB has been told that Robert Holmes' condition has deteriorated following his admission into Stoke Mandeville Hospital with a liver complaint. We are all praying he has the energy to pull through to a full and healthy recovery.

JEREMY BENTHAM *is to be interviewed by BBC Radio Sussex, which will be about 20-30 minutes in length. He will talk about the DOCTOR WHO phenomenon and will be broadcast to coincide with Jeremy's Book, the NFT Weekend and the new season.*

THE MERSEYSIDE LOCAL GROUP have claimed a scoop in billing William (Ian Chesterton) Russell as a star guest at their MonsterCon convention on May 10th (see ad on page 5 for details...)

NEW ZEALAND *are increasing their quota of DOCTOR WHO repeats as they have now overcome union agreements limiting the amount of old repeats shown in a given period. So far they have seen for the first time since originally broadcast THE KROTONS and THE MIND ROBBER.*



APRIL 21ST saw the release date of BBC videos THE ROBOTS OF DEATH (Catalogue No. BBCV/B2030 91 mins approx.) and the 2nd Blakes 7 tape titled Dual (Cat. No.BBCV/B2031, 120 mins approx.)

DAYS *before her press-call as new assistant Melanie, Bonnie Langford was the unwitting victim (as shown here) for This is Your Life.*

TARGET DIARY

llowing many requests from ns, Nigel Robinson has just mpleted the first draft o f s debut DOCTOR WHO novel . decided to tackle writing novel because, says Nigel , *eople kept asking me at con-ntions why I hadn't written r Target's DOCTOR WHO ser-s and so I decided to*". A s itor of Target's DOCTOR WHO nge and with a number of iz books already under his lt, his book scheduled f o r lease in 1987 should prove very interesting addition to e series. And the story he ose to adapt is the first ason's sci-fi b a s e d THE NSORITES, hardly surprising he is particularly fond of e Hartnell era !

A DOCTOR WHO Fun Book is e out in May 1987 and will mprise of illustrated cartoons awn by Marvel's Tim Quinn d Dicky Howett and aimed at e younger end of the market. It will be the same size and format as the 1st Monster Book consisting of 64 pages.

Despite his success with his classics series, Terrance Dicks is pressing ahead with two new novelisations—THE SMUGGLERS (Season 4) and THE WHEEL IN SPACE (which will complete the Season 5 adaptions)—and both will appear late '87 / early '88.

The schedule up to December this year, as printed in #32, will remain unchanged.

Moving briefly on to Peter Haining's third large format book, The DOCTOR WHO File , it has a cover by artist Tony (SEEDS OF DEATH) Masera , and features the Tardis console surrounded by a collage of familiar props to represent each of the six Doctors. It is published 11th September and costs £14 95.

REVIEW: Jeremy Bentham's 'The Early Years', pages 10-11. . .

Blackpool Exhibition sails to America

e finishing touches have en applied to BBC Enterpr-es' DOCTOR WHO U.S.A. Tour ry, a travelling exhibition it will tour 180 US cities er the next two years, and s contents of which were vaged from the ten year old ckpool Exhibition on the den Mile.

The Enterprises backed pro-t has involved having a 48 ot trailer, the biggest al-ed on US roads, built to erican standards in Britain being fitted out at Elstree. e interior has been designed Tony Burrough and features ost of familiar monsters , cluding the Malus, Ergon, a Mrs Sontaran, Davros and a elation Dalek, with pride of ce going to K9 ! Exterior uals—a blaze of colours rounding the DOCTOR WHO o—were designed , though painted, by artist Andrew lleter. The highlight o f exhibition is probably a reation of the inside of the dis and the exhibits a r e against a spacescape.

he trailer, complete with nd and special effects, is ng delivered to Washington the first exhibition this th. The lorry was specia-shipped out from Liverpool ks on Friday 18th April , day after a press call, ended by John Craven's News und, was held with Colin er, Janet Fielding and Nicola ant uncorking a bottle o f mpagne to celebrate the oc-ion. Commenting on t h e rican reaction to the exh-tion, Baker said, "*I think y'll adore it because it's bringing the actual props and the actual costumes of the monsters and the characters in the programme they they have been watching and they can actually get near enough to almost touch them . I think they'll adore it.*"

Joining the exhibition is the third Doctor's roadster Bessie which will drive around t h e two cities a week that the lorry will tour in to promote it.

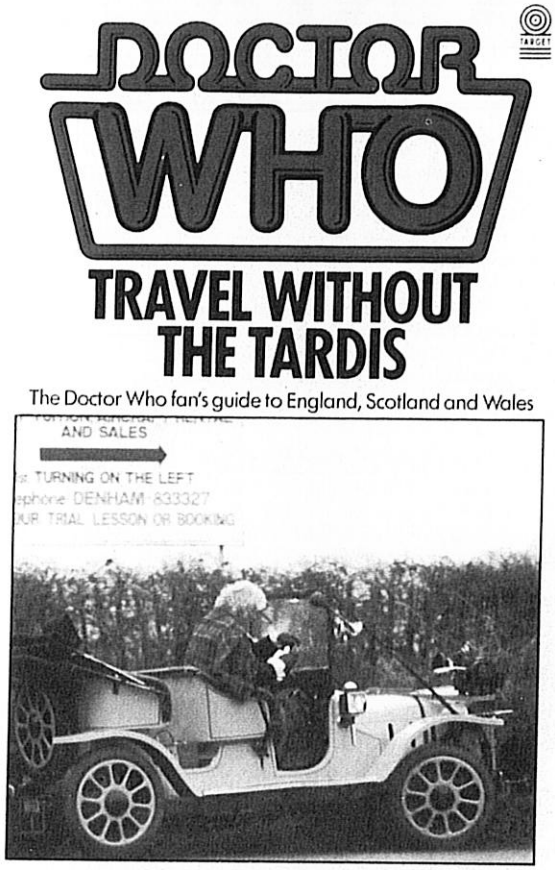
The idea was brought to the BBC by former Local Radio publicity officer Brian Sloman who himself now lives in America. Roy Gibbs , Head o f Enterprises Programmes Sales said, "*The proposal came to us as a properly costed exercise and we had wanted to maximise our profits through DOCTOR WHO memorabilia for some time*".

Brian Sloman will be managing the American tour: "*DOCTOR WHO is a phenomenon in the US , with 15 million viewers watching regularly*," he said. "*The T V stations who run the series will find sites for us to set up on, and will promote the exhibition on screen.*"

The exhibition is expected to make $5,000,000 for BBC Enterprises.

ENTERPRISES BUYS OUT LIONHEART

BBC Enterprises has opted to become the 100% owner of Lionheart TV International, the exclusive distributor of BBC programmes to the American syndication market since 1981. Previously there were 2 other owners, each holding 49% compared to Enterprises 2%, but now 100% owners , BBC Enterprises will have total control over their US operations.

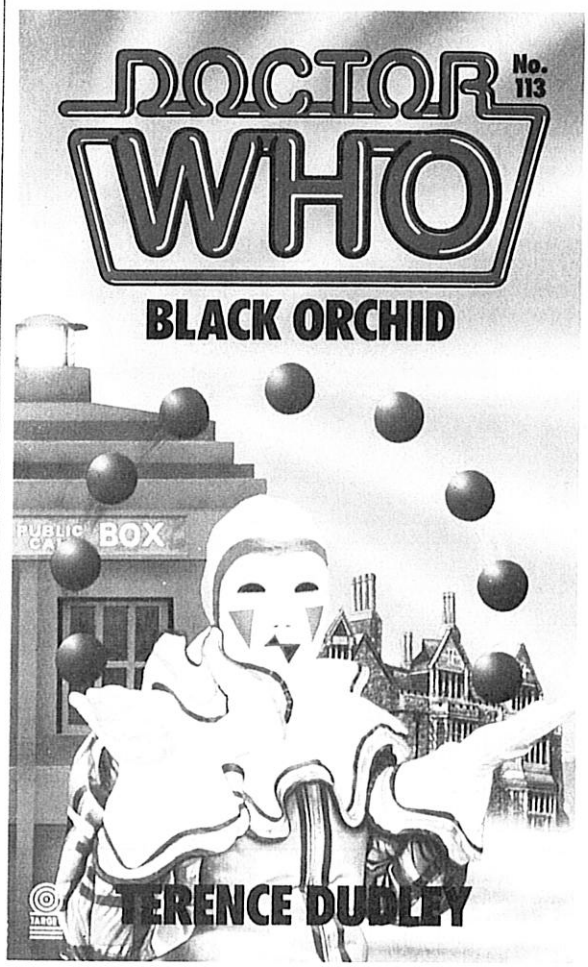


DO YOU KNOW WHERE THE FOURTH DOCTOR WAS TIED TO A POST WAITING FOR THE KRAALS' BOMB TO EXPLODE IN 'THE ANDROID INVASION'? OR WHERE THE BBC WENT TO FILM THE ZYGON'S SPACECRAFT RISE FROM THE WATERS OF LOCH NESS ? OR WHERE THE VILLAGE OF DEVILS' END FROM 'THE DAEMONS' CAN BE FOUND ?

JEAN AIREY AND LAURIE HALDEMAN HAVE SCOURED THE LENGTH AND BREADTH OF GREAT BRITAIN IN SEARCH OF THE FILM LOCATIONS OF MANY OF THE DOCTOR'S EXTRAORDINARY ADVENTURES THROUGH SPACE AND TIME. IN DOING SO THEY HAVE UNEARTHED A WEALTH OF FASCINATING INFORMATION ABOUT THE FILMING OF THE WORLD'S LONGEST-RUNNING SCIENCE-FICTION TV SHOW.

SO IF YOU'VE EVER WONDERED WHERE THE PLANET TELOS REALLY IS, OR WHAT RACE OF ALIENS LIVED IN THE CAVES AT WOOKEY HOLE, THEN THIS WILL PROVE TO BE AN INDESPENSABLE GUIDEBOOK.

PAPERBACK ONLY: 10TH JULY (£1 60)



ON A LAZY JUNE AFTERNOON IN NINETEEN TWENTY-FIVE THE TARDIS MATERIALISES AT THE TINY RAILWAY STATION OF CARNLEIGH HALT. WARMLY WELCOMED BY THE LOCAL GENTRY, THE TIME-TRAVELLERS LOOK FORWARD TO A WELL-DESERVED REST FROM THEIR ADVENTURES.

AFTER A STUNNING PERFORMANCE AT A FRIENDLY CRICKET MATCH, THE DOCTOR, TOGETHER WITH TEGAN, ADRIC AND NYSSA, IS INVITED TO A SPLENDID MASKED BALL BY LADY CRANLEIGH AND HER SON, CHARLES.

BUT A DARK MENACE HAUNTS THE SECRET CORRIDORS OF CRANLEIGH HALL. AND BEFORE THE BALL IS OVER, THE QUIET SUMMER WILL BE SHATTERED BY THE SHOCKING DISCOVERY OF A BRUTAL MURDER . . .

HARDBACK: 11TH SEPTEMBER (£6 95), PAPERBACK: FEBRUARY '87

EDITORIAL

DWB 34 MAY '86

Most of you apparently weren't fooled by April issue's spoof Stop Press which suggested that "greasy slob" Bernard Manning is to replace Colin Baker as the 7th Doctor. For those of you who did fall for it I hope you're now out of your shock and we feel we must give credit to Producer John Nathan-Turner in that even he couldn't be that naive (gulp, could he ?!).

Onto more important and serious things now and this issue . I hope you like the revamped opening pages—a change is indeed as good as a rest from time to time and maybe I'll tackle the logo next, unless of course you think it should stay as it is ?

DWB has been positively inundated with requests following our 'bulk orders' offer which appeared on page 15 last issue . For those of you who didn't quite understand the procedure , it is quite simple; assemble a list of at least 10 people willing to subscribe to DWB each month, then let us know how many subscribers you have and the appropriate number of issues will be dispatched immediately on publication of each issue. As the issues will only cost 75p (postage free) this represents a significant saving of 25p (50p with Specials) an issue which you may choose to keep as commission or share out among the subscribers. Another advantage is that there is a whole month to collect payment on the issues as invoices for the previous month's issues are sent out with the following month's issue. This is an ideal way of saving money, and can work particularly effectively for people attending Local Groups or at schools, colleges or universities with an active group of DOCTOR WHO fans. Back issues are also subject to the same savings.

In last month's column I said that our printers mistakenly printed the photo on the cover of #32 back to front, but a couple of people have written in saying this can't be so as the building on the left of the Cyberman's shoulder was built to the left of St.Paul's Cathedral and indeed is still standing. Can anyone provide conclusive evidence to confirm this in time for next issue ?

In the meantime, a look at what's in store in...

This issue...

Cover: Photo—the epic model fight sequence between the Daleks in part 7 of THE EVIL OF THE DALEKS, in which Victoria (Deborah Watling) joins the Tardis crew

2-3: NEWS; In a new and regular easy-to-find slot

4: Two new regular items—WHOTOON CLASSICS; From the beginning with ROBOT and up to date we bring you the very best of Richard Starking's hilariously funny strips. . . COMMENT; See right

5-7: LETTERS; A new-look

8-9: INTERVIEW: Graeme McDonald, Controller of BBC2

10-11: A life-long fan gives his verdict on the turmoil of the show under Producer JN-T. . . REVIEW: The Early Years

12-14: INTERVIEW: Hilarious anecdotes from Deborah Watling

Why has Jeremy Bentham cause to celebrate ? See page 10...

CONTRIBUTORS THIS ISSUE: Tim Collins (4, 8-9), Stephen Cranch(13), John Jeffrey(10-11), Paul Wood(12-14) .

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COMMENT

DWB'S NEW FRANK AND FEARLESS COMMENT COLUMN, ANALYSING ONE OF THE MONTH'S MAJOR TOPICAL FEATURES.

THIS ISSUE, TIM COLLIN'S COMMENTS ON OUR HISTORIC SIXTH FLOOR INTERVIEW AND ASKS IF THERE REALLY IS . . .

A Friend at the BBC?

NOTE : WHILE THE INTERVIEW ITSELF IS A VERBATIM TRANSCRIPT OF THE DISCUSSION WITH GRAEME MCDONALD, THIS ARTICLE IS ONLY ONE INTERPRETATION OF HIS VIEWS, AND NOT NECESSARILY THE ONE HE WOULD STATE HIMSELF.

DWB's recent interview with BBC2 Controller, Graeme McDonald, represents a major scoop in Fandom, since for the first time a senior member of BBC management has given his angle on DOCTOR WHO. Until now, the levels of the BBC bureaucracy above the Producer of the programme have remained unexplored territory to the probing eyes of the fans.

Yet Graeme makes it clear in the interview that , contrary to popular wisdom, the Producer does NOT have the final say over what goes into the final transmitted version of the programme. He describes the "very detailed discussions" that he, as Head of Drama Series and Serials, had with both Graham Williams and JN-T over every episode of the programme. Thus while the production we see on the screen is inevitably most influenced by the Director and Producer, it is important to recognise that there is another influence, senior to both of them, at work in shaping DOCTOR WHO.

Ironically, the interview seems to be most interesting on the points at which this influence is NOT used. Thus Graeme denies that Graham Williams was instructed to cut back on the violence in the programme and replace it with humour, although he also makes it clear that THE DEADLY ASSASSIN and THE TALONS OF WENG CHIANG live on in the folklore of the programme passed on from one Head of Drama to another as a style to be avoided.

Even more significantly, Graeme McDonald makes it clear that in his view Season 22 was a major departure both from what DOCTOR WHO used to be and from what was acceptable. Unlike JN-T, he does not consider that the problem was the time-slot, nor even the visual representation on the screen. Instead he points the finger at precisely the point where fans have criticised that season: the scripts. He says that he would have stopped the excess violence in the show—which he characterises as sado-masochistic—at script stage. Incidentally, it is interesting that we never hear from JN-T that his scripts are vetted by his Department Head before they are allowed to go ahead. If Graeme would have stopped the violence at script stage, is there not an implicit criticism to be made of the Head of Drama, Jonathan Powell, who did not in fact do that ?

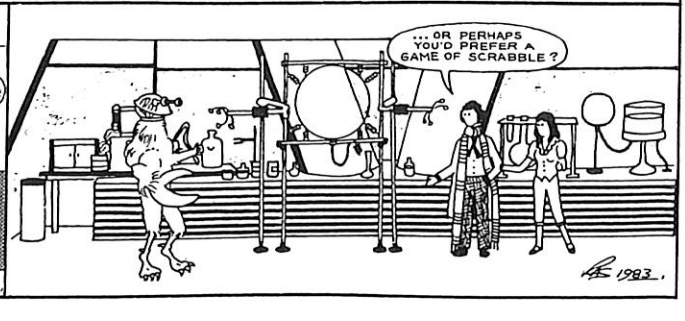
Given the cloud now hovering over DOCTOR WHO, Graeme McDonald's explanation of the fate of Blakes 7 is especially interesting. It is clear from his remarks that this programme bit the dust, not because of falling ratings (indeed, he acknowledges that it consistently outrated DOCTOR WHO), but because the characters were stereotypes and the BBC's resources could not stretch to handle the special effects on both Blakes 7 and DOCTOR WHO.

The encouraging side of this is that the BBC, given the choice between Blakes 7 and DOCTOR WHO, chose the latter even though it had smaller ratings. It is clear though that if the programme is to survive it must improve its scripts and characterisation ,

(Continued on Page 14...)

WHOTOON CLASSICS

THERE YOU ARE, DOCTOR - YOU'RE SUPPOSED TO BE IN THE SICKBAY!
DON'T YOU MEAN THE INFIRMARY?
NO, I MEAN THE SICKBAY - YOU'VE GOT TO GET SOME REST IF YOU'RE GOING TO RECOVER FROM YOUR REGENERATION
REST? BUT I'M THE DOCTOR!
NO, DOCTOR, I'M THE DOCTOR
THEN YOU SHOULD KNOW!
..WHAT?
WELL, A CHANGE IS AS GOOD AS A REST!
1984



Letters

D.W.B.,
5 Whitegate Gardens,
Harrow-Weald,
Middlesex HA3 6BW.

HOWE'S UNPALATABLE HORS D'ŒUVRE

ALAN BARNES, Barnet, HERTS

Issue #32 started badly with the unpalatable hors d'œuvre that was Antony Howe's latest outburst. If all the Australians have ever given us is Rolf Harris, The Young Doctors, Castlemaine XXXX and Mr.Howe, we should be at war with them by now! (Mind you, they also gave us Janel Fielding!). Let the horrid little man rot somewhere in the Outback, with only a digeridoo and a can of Foster's for comfort, never to invade the pages of DWB again.

To his claims that the Doctor is a hooligan, I say this: If you'd been responsible for all the deaths on Sea Base Four, witnessed the destruction (albeit temporarily) of your only security in life (your Tardis), seen a longstanding friend so sickened by your lifestyle as to leave you, destroyed a robot you believed your ally, and 'killed' the Master, your own..., finally coming closer than you'd ever been before to death, would you remain unaffected ? Most of us would have been driven insane ! Thus the current Doctor is self-conscious and insecure at heart, which he disguises flamboyantly and theatrically, secretly aware of his own mortality. Witness his horror upon seeing his gravestone in REVELATION OF THE DALEKS, his conviction that he'd had it despite Peri's efforts to persuade him to the truth. This is the result of careful, deliberate and consistent script-editing.

Page three normally brightens up any form of newspaper, and DWB#32 was no exception, with a range of sensible, rational, nice conservative letters for a change. I hope this is indicative of the "new, united Fandom". Sadly, 'a concerned fan' spoilt it all. I can't see anything wrong with JN-T's letter at all. All it show's is that he's a bloody good Public Relations man ! He's obviously aware of that, and I quote : "Americans are notoriously fickle..."(DWB #15, page 10-12), every sentence conveying an unerring ability to generate interest, thus enthusiasm, thus ratings, thus money, thus more 'WHO !* If he didn't do this, we'd have no argument about huge overseas sales to present to Michael Grade, so he could get up and say, "...and now for my next trick...", or worse, "...and now for something completely different...!"

**...thus more JN-T !*

AND THEN...ERIC SAWARD ARRIVED

TIM MUNRO, Huddersfield, W.YORKS

DWB#32 was sadly marred by Antony Howe's Sound-Off, which plumbed the worst depths of hysterical paranoia. It made a stark contrast to #31's Sound-Off, Tim Westmacott's thoughtful, articulate and restrained analysis of where DOCTOR WHO has gone wrong.

In attacking the extreme views of the John Eller faction of Fandom, Antony Howe adopts equally extreme views. He seems to imply that all DOCTOR WHO made pre-JN-T is sacred and that bringing back old characters and changing them or developing them is some sort of blasphemy. Such views seem to be spreading. I am continually told that the Brigadier should still be leading U.N.I.T., that the Master should never have been mentioned after Roger Delgado died, and JN-T deliberately brings back old enemies so that he can ruin them !

I find Tim Westmacott's views more credible. I think he is spot-on when he says that JN-T lacks control of the series, and so good production is a matter of luck rather than design. This was fine when Chris Bidmead was around, because he had very strong ideas about the form the series ought to take. Eric Saward, unfortunately, has few ideas and a profound misunderstanding of DOCTOR WHO in general. Consequently the show has become a campy comic-show JN-T and Bidmead got rid of in 1980.

The problem is best illustrated in the decline of Ainley's Master, who was originally as good as (although very different to) Delgado. Obviously, they could never be the same. Delgado's Master was sane, but Ainley's had to be insane. After all those years as a hate-filled walking corpse, how could he be anything else ? Bidmead rightly noted that insane people do carry on in an O.T.T. manner, hence the laugh, the costume and the "Ooh, my dear Doctor" lines. All this works in LOGOPOLIS because the Master is O.T.T. but he is also vicious. He kills people left, right and centre, often for no reason, and takes sadistic pleasure in doing so. He talks as if he has escaped from a pantomime, but he is far more dangerous than that and the audience know it.

And then...Eric Saward arrived. From that day on, the Master sank. Ainley played him exactly the same; the laugh, the costume, the pantomime speech. Alas, the scripts no longer let him be vicious or sadistic. He wore a black suit, went "Heh, heh, heh", and that's supposed to be evil ? These days he rarely even kills people.

Bidmead created a stunning villain. Saward, seeing only the external behaviour of the character, and not the deeper characteristics of insanity, wrecked the whole thing and left Antony Ainley struggling along, playing a shadow of his former character. What a waste !

Saward's lack of understanding of DOCTOR WHO has now been given free reign. He has ruined Ainley's Master, robbed the show of its life and energy, created an immoral Doctor who is the very antithesis of everything the first five Doctors were, and he's shattered the show's credibility. Sadly, JN-T is too ineffectual to stop him. If, as is rumoured, they have both been asked to stay on for Season 24, then I despair, for it means the BBC hierarchy cannot (probably will not) see what has gone wrong.

SINISTER IMPLICATIONS

MARTIN DONALD, Coventry, WEST MIDS

I must confess that I have become increasingly concerned over some of the letters which appear in your otherwise excellent magazine. Hardly a month goes by nowadays without someone being equated with ****** or Stalin (there were allusions to both in #32). Not only does this sensationalist style of writing detract from what would otherwise be sound and cogent arguments, but the use of such analogies only reflects badly on the person who can see similarities between the demise of a television programme and, by implication, the extermination of innocent people and the annihilation of political opponents. Is it any wonder that DOCTOR WHO is in such a mess at the moment when its vocal audience is capable only of indulging in libel ? DOCTOR WHO has always been a programme concerned with ideas and concepts first, and personalities second. Isn't it time Fandom reflected

We were equally concerned at certain inferences in Australian Antony Howe's recent Sound-Off article and felt compelled to delete a certain reference which would have undoubtably shocked most, if not all readers. Had Howe indicated at the commission that such a gross reference would be made, the article would never have gone ahead for DWB, but it arrived too late to find a replacement and thus it was decided to censor the piece to avoid causing offence.

EXIT KEITH TOPPING

KEITH TOPPING, Walker, NEWCASTLE

Well now, DWB has, it seems, finally achieved its long-term ambition to become the 'Daily Blatent' of the DOCTOR WHO world, quite a considerable feat and one which I trust you are very happy with.

Last month there were rather a lot of interesting things going on in the 'WHO world; the new season filming began, the first cast lists were sent out, and perhaps most importantly news was forthcoming on the third story in the season, something we've all been awaiting eagerly. So what did we get for a headline ? 89% of Fans want a NEW Producer—brilliant ! Why didn't you go the whole hog and say JN-T ate my Pet Hamster ?!

Then, under this earth-shattering piece we found out that what had actually happened was that in some meaningless little straw-poll you had carried out among 117 'Fans', most of them had expressed a desire to get rid of JN-T...wasn't it Churchill who talked of "Lies, damn lies and statistics"? *(Actually, Keith, it was JJB on the cover of DWB#26 !-Ed)*

What an odious, bigoted and thoroughly objectionable piece it was. Indicating by the headline that 89% of all the show's viewers want a new producer, that is not only quite possibly illegal, it's immoral as well as I'm sure you knew full well when you wrote it.

Now, if you'd attempted to ask some of the seven million viewers who have never heard of Fandom and probably couldn't give a toss who the Producer of DOCTOR WHO was or what they thought of the show's Producer, you perhaps could have claimed some justification in the disgusting charade of an article.

Of course, if you say JN-T should go, then I'm sure the man is packing his bags already seeing as how you carry so much weight in the BBC. But before I digress, I will just paraphrase one of his 'better' stories (DWB#29/30), VENGEANCE ON VAROS: "What would the next one do differently ?", I ask. "Anything, everything", you will probably reply, adding, "He's the worst Producer since...the last one", or is that heresy now that Williams is back 'in' ?

It has become apparent to me that Fandom isn't worth saving. The cancer has spread too far and I have no wish to get involved in a Tim Robins style slanging match. I have said what I firmly believe and shall say no more. Suffice to say that I will not be ordering any further DWBs and paying for your prejudices any more.

Taking your points in order, Keith, just in case you're reading this issue to see if your letter's been published, yes, there was a lot of news in April and if you look very, very carefully, you will in fact see we cover all the news items you mention. But we felt none warranted greater attention, however, than the fact that the fans, whom DWB represents, by an overwhelming majority are deeply concerned at the way their favourite programme is produced today, and the fact that with the show's future in jeopardy, it can't risk another season with the same production values that plagued Season 22. Would you rather have seen a lie for a headline, letting the BBC know that 89% of us adore JN-T's method of producing DOCTOR WHO and that

'EGO-TRIPS' CONTINUE

BEN KEYWOOD, *Worksop*, *NOTTS*
During the 18 month suspension, there has been plenty of time to rectify all the problems which caused it in the first place. JN-T and Saward should have left ages ago, but as they haven't it is up to them, and them alone, to set the series back on the rails. It seems, however, that over the past few months, instead of positive thinking and firm ideas on the series being gathered and stuck to, that the Production Team have done NOTHING to ensure that the series returns revitalized. The season is now in production, yet the season's format still isn't rock-solid and the writers and scripts are still being changed. Instead of wasting time on ego-trips to America over the last few months, JN-T should have been publicising the show here. Then again, no other Producer has ever wasted time undermining the series with off-set spin-off pantomimes and such like so I suppose this was to be expected !

What fans need to do NOW is to express their extreme dissatisfaction at JN-T and Saward's methods and force them to resign before even dafter and 'dangerous' tactics are employed, tactics like we have seen slowly creeping into the series since their partnership began all those years ago, and tactics which, unless stopped, will bring about the end of DOCTOR WHO.

JN-T'S BL**DY CARNIVAL

SHAUN DAVID CRYER, *Nelson*, *LANCS*
What the hell is happening to DOCTOR WHO ? It appears to be degenerating into a bloody carnival these days rather than a serious science-fiction show. And for crying out loud—Colin to go on a crash diet before he frightens all the monsters away? I ask you, what's Colin's aim ? To become the biggest Doctor ever ?

If Michael Grade really does want to save DOCTOR WHO, why has he left JN-T in charge ? It's just ludicrous to imagine he has anything new to offer the show he has already ruined.

COME BACK HARPER !

DARAGH CARVILLE, *Armagh*, *N.IRELAND*
It's a great pity that Graeme Harper, the most inventive Director since Douglas Camfield, is not taking part in the new season. Surely using "new blood" at this point is rather risky ? And why oh why does JN-T insist on using 'Yawn' Jones when there are so many other talented Directors about ?

FROM BAD TO WORSE

ANDREW ROBERTS, *Bermondsey*, *LONDON*
The news on Season 23 seems to go from bad to worse with Joan Simms confirmed as a guest star for the first story . Perhaps JN-T will throw Kenneth Williams in for good measure as well. Could you imagine it- "Nah, stop messing about, Doctor !" The writing is definitely on the wall.

Tim Collins' Philip Hinchcliffe interview was hugely disappointing. After the excellent Graham Williams Interview, I had expected more of the same. But what did we get ? A one page interview with nothing new to say. There were no insights into how he produced the show, what troubles he had with Baker and Whitehouse, etc. I'm sure many fans were eagerly awaiting this to be the greatest interview ever. If this is Hinchcliffe's last interview he should have gone out with a bang. Hardly a fitting exit for arguably the show's greatest Producer .

FIRST WITH THE NEWS

MARK BARRATT, *Crawley*, *WEST SUSSEX*
Just a word to say how much I enjoyed #32. Admittedly when it reached me it looked as if the postman had left it under the tap for five hours (it was raining rather hard at the time) but once I had managed to prise open the pages it was, as always, a damn good read. The Christopher Barry Interview was excellent, as were the INVASION photos. But, as always, the best part was the news. It never ceases to amaze me that, considering how little has been happening in the 'WHO world over the last year, you have plenty of news every month ! I see that C.T. are getting very excited just about now at the prospect of a season of stories with a running theme...something you reported as a rumour God knows how long ago, last September I think it was. Amazing !

WORLD'S BEST

GARRY JONES, *W.Glamorgan*, *S.WALES*
Despite issues 31-33 coming out fairly close to eachother, you still have the latest news right up to date which is something I congratulate you on. DWB has now become the world's best magazine / fanzine for the latest news and interesting fan debate.

MISSPELT OPPORTUNITY

ROB ASHBY, *Streatham*, *LONDON*
Thanks for regularly producing a stimulating magazine. Unfortunately I have to make a negative comment. There is one thing in every issue that causes me major irritation. It isn't the occasional factual error, or the gross hyperbole of some of the editorial content ; it is that you always misspell the word opportunity — please get it right !!

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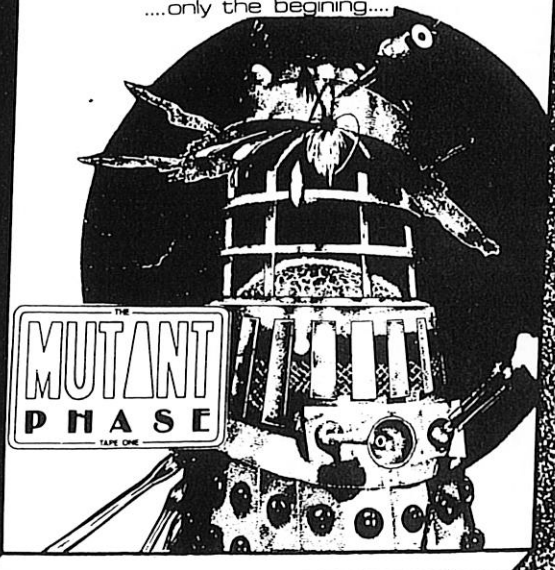

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is shaping up as it should be—into one of the best seasons ever ? Wake up Keith , because we don't and it clearly isn't.

For you to call the 1985 Readers Poll "a meaningless straw-poll" is contradictable. In theory 2,000 people could have voted , yet that only 117 chose to hardly makes it a straw-poll. Ironically, YOU didn't bother to contribute to the poll, Keith , yet you are fast to get on your high horse and denounce the views of 89% of the readers who did ! As an interesting side-note, yours is the only letter of disapproval we received concerning last month's cover story. Just think, out of the 50 or so letters we received over the last month , yours represents 2% opposed to our findings —so perhaps last month's 89% claim was somewhat understated ? "What ?", I hear you utter, "More 'lies, damn statistics and lies' ?" No, Keith, they're facts , and there is nothing "illegal or bigoted" about printing facts, so take your head out of the sand and wake up to the real world !

DOCTOR GRADE

DANIEL ADAMS, *Tuebrook*, *LIVERPOOL*

Thankyou for #33—the best since #29 / 30. The front-page declaration came as no surprise to me—JN-T has far outstayed his welcome.

The idea to print newspaper clippings from the past is a good one, as is the accompanying article. I hope it becomes a regular feature.

I was delighted to see that there is to be another convention organised by the Phoenix Association in August. After the very successful Genesis Convention last November, I'm sure the forthcoming Cyber-Con will be just as memorable an event. The guest list is already enormous and we have still got a few months to wait yet !

Please let the Bernard Manning article be a hoax ! I'd rather have the seventh Doctor played by Michael Grade than that greasy old windbag !

SO MANY ISSUES IN SO LITTLE TIME

DAVID GRYC, *Sittingbourne*, *KENT*

Thanks for #33. It's amazing that we've had so many issues in the space of seven weeks!

I loved the 20 Years Ago article. Please make it a regular slot. It was great, with all the doom and gloom and "stay tuned" bit ! It shows that the programme has come to worse situations and survived, even in its early days. If it survived then, I'm sure it can survive Michael Grade's axe .

The '85 Readers Poll was interesting and yet very disappointing with the low turn-out of actual returned ballots.

I'm sorry, but I treat your Stop Press as an April Fool's feature. I can't take the prospect of Manning replacing Baker , so unless it gets confirmed by the daily newspapers I will treat it with the laughter it deserves ! I like the 'Bernie and Bonnie's Travels in the Tardis' bit though!

SICK JOKE

ROWLAND DARBY, *Cranleigh*, *SURREY*

Do you really need sick jokes to keep the standard of DWB up to scratch ? The answer to that one is of course no. So then why do we have half a page of total drivel dedicated to a (let me put it politely) controversial comedian ? Okay, so most of us 'older' people can see the 'joke', but what about the younger readers ? This is supposed to be a news'zine. You'll get mass suicide pacts if you're not careful ! Leave the 'funnies' to the compulsory humour ''zines' that we now seem to be getting stuffed down our throats. Make DWB the exception !

Apart from this minor quibble, it was a great issue. Keep up the good work !

The article was intended to illustrate , albeit in a humorous vein, the extremes JN-T has gone to in casting for DOCTOR WHO. Afterall, with names like Beryl Reid, Alexei Sayle and Bonnie Langford, would it really have been that surprising had Manning been cast by JN-T as the 7th Doctor ? The fact that quite a few people have written in voicing their protests seems to prove this point, whereas ten years ago it would instantly have been dismissed as an April Fool's joke, as indeed it was !

EY OOP, MELANIE !

KENNETH HORLOCK, *Gillingham*, *KENT*

So another comedienne, Joan Simms, is to guest star eh ? The main thing I had against Beryl Reid was that whenever Marvel did a feature on EARTHSHOCK, they always accompanied it with photos of her rather than the Cybermen. I hope the robots in THE MYSTERIOUS PLANET don't suffer in the same way.

I'm not sure the '89% of Fans want a NEW Producer' headline is the sort of confidence booster JN-T needs as he sets about his greatest challenge (even if I'm one of the 89%). Still, it may make him even more determined to succeed in making the 23rd Season among the best ever. It's just a shame it had to come to this.

Spotted your now seemingly obligatory April Fool's wheeze...that Bernard Manning bit WAS an April Fool, wasn't it ? Crumbs, what a ghastly thought. Supposing it wasn't ? I can see him sizing up to Sil now: "Ey oop, Melanie, it's me mother-in-law !"

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Graeme
HEAD OF DRAMA SERI
HEAD OF BBC TV DRA
CONTROLLER O

NEVER BEFORE HAS A DOCTOR WHO FANZINE VENTURED TO THE NOTORIOUS 'SIXTH FLOOR', THE PLACE WHERE ALL THE MAJOR DECISIONS WITHIN THE BBC ARE FORMULATED AND INDEED WHERE THE DECISION TO AXE DOCTOR WHO, AND SOON AFTER TO REPRIEVE IT ALBEIT FOR A CURTAILED SEASON, WAS MADE. THE FLOOR HOUSES NOW FAMILIAR NAMES TO AVID FOLLOWERS OF THE HIATUS TRIBULATIONS SUCH AS BILL COTTON, BRIAN

HOW DID YOU COME TO WORK FOR THE BBC ?

I was working for Granada and there was a phone call from the BBC Series and Serials Department, and I was invited to join them and the projects that I came to do were Take Three Girls and Dracula. Neither of them happened in the year that I was there and Plays Department asked me to come and produce Thirty Minute Theatre. I then went on to produce The Wednesday Play and Play for Today.

SO IS THIS A TYPICAL BBC CAREER ? IS IT COMMON FOR SENIOR MANAGEMENT TO BE PEOPLE WHO HAVE BEEN CREATIVE EARLIER ON IN THEIR CAREER ?

I hope I'm creative now ! Certainly all management are found from within the Production ranks. There is no such thing as a Manager who is just a Manager in the BBC. Everybody's come out of Production—and goes back into it if they wish.

WHAT PROGRAMMES WERE YOU HAPPIEST BEING ASSOCIATED WITH BEFORE ENTERING THE RAREFIED HEIGHTS OF SENIOR MANAGEMENT ?

Play for Today, which grew out of The Wednesday Play and was the flagship play strand on BBC1, which I produced with Irene Shubik for three years. I was very, very proud of that.

Running the Series and Serials Department—the Department which as you know is responsible for DOCTOR WHO—I think probably my fondest memory is of All Creatures Great and Small and Tinker, Tailor, Soldier, Spy. Well, one could just run them off, but I remember with great affection All Creatures Great and Small.

DID YOU COME INTO CONTACT WITH DOCTOR WHO BEFORE BECOMING 'HEAD OF DRAMA SERIES AND SERIALS' ?

No.

YOU BECAME 'HEAD OF DRAMA SERIES AND SERIALS' IN 1977. WHAT DOES THAT JOB ACTUALLY INVOLVE ?

At the time that I started, it was actually Head of Serials. Series was a separate Department. The difference between the two is that series have separate episodes whereas serials are continuing story strands.

After about a year, I was asked and it was decided that the two should merge and they both came under me. DOCTOR WHO has always been with Serials though, so that was something I inherited when I first went to Serials.

HOW MUCH INPUT INTO DOCTOR WHO DID YOU HAVE ?

Not a great deal. I never understood them really ! The great difficulty is that you judge programmes as Head of Department before they are dubbed—before they are finally 'put to bed' with the soundtrack. And so a great element was absent when I viewed DOCTOR WHO.

DID YOU COMMISSION MANY NEW BBC SERIES WHILE YOU WERE THERE ?

Oh, about fifteen a year.

"IT'S NOT A TRAINING GROUND—IT'S TOO DIFFICULT A PROGRAMME"

HOW SIGNIFICANT A PART OF YOUR OUTPUT WAS DOCTOR WHO ?

A bedrock part, a very important element. It had always been successful, but with Tom it was very much on a winning streak. We changed to Peter during my time, and the most recent change has been while I've been away, of course

DID YOU FEEL IT WAS A 'TRAINING GROUND', SOMEWHERE WHERE PEOPLE COULD INNOVATE ? SOME PEOPLE HAVE SAID THEY CUT THEIR TEETH ON DOCTOR WHO.

Oh yes. Some of the best Producers and Directors like Verity Lambert and Waris Hussein have cut their teeth on it and innovated, but it's not a training ground. It's too difficult a programme. You can't just hurl a novice in to do DOCTOR WHO, because it's one of the fastest-moving programmes on television. That needs certain skills. It's very difficult with the shrinking output to find areas which are nursery slopes, and I never regarded DOCTOR WHO as nursery slopes. I always made sure that the Producers and the Directors were the best that I could find.

YOU CAME INTO YOUR JOB IN 1977. THAT WAS A TIME—LIKE NOW—WHEN THERE WAS A LOT OF PUBLIC FURORE ABOUT VIOLENCE ON TELEVISION, PARTICULARLY AFFECTING PHILIP HINCHCLIFFE BOTH AS PRODUCER OF DOCTOR WHO AND THEN AS PRODUCER OF 'TARGET'. WHAT WAS YOUR OPINION ON THE ISSUE OF VIOLENCE ON TELEVISION ?

I think Target was a misguided venture, really. We knew we didn't have an all-film adventure series similar to The Professionals and Minder, though it was before Minder. But what we forgot to inject into it was any wit, so when we voluntarily decided to stop it I was very relieved. Out of it came Shoestring and Bergerac.

As you say, Philip had quite a hard time, even on DOCTOR WHO. Fu Manchu comes into my head ?

'THE TALONS OF WENG CHIANG'—THE LAST DOCTOR WHO HE PRODUCED.

Yes. It's all too easy to just inject violence, even in DOCTOR WHO, and I think they've been guilty of it just lately—just to try to spruce it up, when in fact that's not the most sensible ingredient.

"THE LAST SERIES CONTAINED MATERIAL THAT I WOULD NEVER HAVE PASSED"

DURING PHILIP HINCHCLIFFE'S TIME, DID THE BBC DECIDE TO TOE THE LINE WITH VIOLENCE AS A DIRECT RESULT OF MARY WHITEHOUSE'S COMPLAINTS, OR DID THEY GENUINELY FEEL THAT THEY WERE PERHAPS TAKING VIOLENCE TOO FAR ON THE PROGRAMME ?

No. I had no contact with Mary Whitehouse whatsoever. You make your own judgements and we were acting entirely from those.

SO YOU PERHAPS FELT IT WAS A BIT GRATUITOUS, OR OVER THE TOP ?

I don't remember the pressure on DOCTOR WHO at the time as being very strong—you would know better.

I think the last series of DOCTOR WHO that I've seen contained material that I would never have passed. But I would have spotted that at script stage I think.

DID YOU FEEL THAT DOCTOR WHO WAS JUST A CHILDREN'S PROGRAMME, OR A FAMILY PROGRAMME ?

It's a family programme. Most of the adults working on it remember how they first saw it. One always viewed it as part of a family.

AFTER 'THE TALONS OF WENG CHIANG', A NEW PRODUCER CALLED GRAHAM WILLIAMS WAS BROUGHT IN. IT IS WIDELY DOCUMENTED HE WAS INSTRUCTED TO TONE DOWN THE HORROR, WHICH HE DECIDED TO REPLACE WITH HUMOUR. SO THERE WAS PROBABLY SOMEONE WHO TOLD HIM TO CUT DOWN ON THE AMOUNT OF VIOLENCE ?

Well, if that was true, it would have been me. But I have no recollection of it being as clear cut as that.

A programme reflects the personality of a Producer, and Graham and Philip are two very different people. Philip was producing it, I think, when I arrived. He was already underway, and it was true then of him that he liked stronger meat than certainly Graham would have liked.

WHAT CRITERIA DID YOU USE IN SELECTING PRODUCERS, SINCE YOU APPOINTED BOTH GRAHAM WILLIAMS AND JOHN NATHAN-TURNER ?

Stamina and affection for the programme. It's very important because it's such an enormously big grind to get a programme like that and out, and you're very much in the limelight with that programme and so you've got to have a lot of personal stamina to cope with that.

WHAT IS YOUR OPINION ON WHETHER THE PROGRAMME SHOULD BE GEARED PRIMARILY TOWARDS A BRITISH AUDIENCE OR FOR THE WORLD MARKET ? SOME PEOPLE HAVE CRITICISED JOHN NATHAN-TURNER FOR ORIENTATING

McDonald

S & SERIALS, 1977~81

MA GROUP, 1981~83

BBC2, 1983~

ENHAM AND, OF COURSE, MICHAEL GRADE. ALSO FIRMLY ENTRENCHED ON HE SIXTH FLOOR IS A NAME LESS KNOWN TO DOCTOR WHO FANS, EVEN HOUGH FOR MANY YEARS HE HAD MORE CONTROL OVER THE DIRECTION OF HE SERIES THAN EVEN THE PRODUCER. ON MARCH 17TH THIS YEAR TIM OLLINS AND MYSELF WERE EXTREMELY FORTUNATE IN HAVING THE OPPOR-UNITY TO TALK TO GRAEME MCDONALD, NOW CONTROLLER OF BBC2 . . .

HE PROGRAMME TOO MUCH TOWARDS THE AMERICAN MARKET, FOR INSTANCE.
haven't heard that, so I don't know. I certainly don't think hat the Australian girl that he put in was a successful idea. I ever really knew why he did it, except to overtly woo the Aust-alian interest.

OW MUCH INFLUENCE DID YOU HAVE ? YOU'VE SAID YOU SAW THE PROG-AMMES BEFORE THEY WERE FINALLY DUBBED, SO DID YOU JUST SAY, "I IKED THAT", OR DID YOU MAKE SPECIFIC SUGGESTIONS ?
n yes, very detailed ones. Parts that one didn't understand, imply because the material wasn't there, were explained and one ad to believe that the whole thing would function when it was all ut together. Matters of taste one would deal with, just as with very programme one views, and one says, "I don't believe that's enable", or, "I wouldn't have that in", or, "I don't think that's he best moment to leave that scene or to arrive at that scene". t's a very detailed discussion that you have with the Producer. n those days you had them at a very fixed time—they were quite itualistic. Now we view everything off a cassette. But I rem-mber that DOCTOR WHO was viewed on the Friday because it was oing to be completed over the weekend.
So, I remember quite ritualistically that at 12 noon on a Friday here would be one hour of DOCTOR WHO. And one's life was like hat then, but cassettes have liberated us now.

TOM DID INDULGE HIS OWN ENJOYMENT OF BEING A HUMOROUS CHARACTER"

HEN JOHN NATHAN-TURNER CAME IN (APPOINTED TOWARDS THE END OF 979) HE WAS VERY STRONG ON CUTTING BACK THE HUMOUR AND TRIED TO REORIENTATE THE PROGRAMME TOWARDS THE DRAMA ELEMENT. WAS THAT OMETHING YOU ENCOURAGED HIM TO DO, OR EVEN INSTRUCTED HIM TO ?
robably he was responding to the direction that Tom was beginning o take the programme in. I think Tom—though he was never self-ndulgent—did indulge his own enjoyment of being a humorous cha-acter. Sometimes that was at the expense of adventure and of he storyline, so I think that John felt that one thing he wanted o do was to get back and not have humour that was indulgent. I hink it is very important that the Doctor is a warm and amusing erson, but if humour is self-indulgent, it destorys the whole rogramme.

HAT RATINGS DID YOU FEEL THE PROGRAMME OUGHT TO HAVE BEEN GETTING ?
hat ratings was it achieving ? I've forgotten.

BOUT SEVEN MILLION.
think it probably deserved around ten million at that time, but somewhere around then science-fiction was pitched against DOCTOR WHO on ITV as well, I recall. Battleship Galactica wasn't it ?

'BUCK ROGERS' WAS UP AGAINST DOCTOR WHO IN ITS FINAL SEASON ON SATURDAYS. DID YOU SUPPORT OR OPPOSE THE SHIFT FROM SATURDAYS ONTO WEEKDAYS ?
I was not in any way concerned with that decision. I can't quite recall what I was doing. At the time, it seemed to me that one was losing a national habit, but then it's very difficult to change anything on British television or radio without upsetting people and I realised I was probably just being over-concerned.

IT HAD BEEN REGULARLY SUGGESTED IN THE THREE YEARS BEFORE IT WAS SHIFTED THAT IT SHOULD BE, BUT IT WAS REPORTED IN THE NEWSPAPERS THAT IT WAS BLOCKED SOMEWHERE IN THE BBC HIERARCHY ?
Both Shaun Sutton and I fought not to move it because it was an institution, but we might really have been over-conservative. I certainly remember that my dog recognised the music and knew that it was dinner time on a Saturday !

"I THOUGHT PETER DAVISON WAS AN INSPIRED CHOICE"

FOLLOWING ON FROM YOUR AFFECTION OF 'ALL CREATURES GREAT AND SMALL' WERE YOU IN FAVOUR OF JN-T's CHOICE OF PETER DAVISON TO PLAY THE DOCTOR ?
Very much. I thought that that was an inspired choice. I would never have thought of it myself. I was just very happy about that idea. Choosing a new DOCTOR WHO—because there was a time when Tom was going to leave and we had to persuade him to stay—is an ever-present nightmare in that job. I guess that John would have known that Peter would only do it for a certain limited time, and he must have seen forward to who he was going to work with, and Colin he had worked with on The Brothers, so he was well-known to him.

LOOKING ROUND YOUR OFFICE, I SEE THAT YOUR ESCHER PRINTS ARE STILL ON THE WALLS. DID YOU KNOW THAT THAT PRINT (POINTING) WAS THE INSPIRATION FOR PETER DAVISON'S FIRST STORY ?
No, I didn't know.

THE STORY IS THAT THE THEN SCRIPT-EDITOR, CHRISTOPHER BIDMEAD, USED TO COME ALONG WITH JN-T AND HE USED TO SIT IN FRONT OF THAT PAINTING. HE GOT TO KNOW THAT PARTICULAR PICTURE SO WELL THAT IN THE VERY FIRST PETER DAVISION STORY, 'CASTROVALVA', THERE WAS A SEQUENCE IN WHICH THE DOCTOR FINDS HIMSELF GOING DOWN AND DOWN A FLIGHT OF STEPS AND CONSTANTLY FINDING HIMSELF IN THE SAME PLACE.
That's very observant of you. Has he dealt with the other one ? The whole range could yield !

IT SHOWS PART OF YOUR CREATIVE INPUT !
(Laughs) They were certainly in the office at the time.

WHAT WAS YOUR OPINION OF BLAKES 7 ??
I never thought it was as good as it should have been, really. In many ways it was more popular than DOCTOR WHO had become. I think the difficulty one had was that some of the characters in that had become stereotypes already, or were stereotypes when they started perhaps. There were a couple—I couldn't tell you their names now—who played everything for laughs. They were in there just for the laughs.
But technically, for a studio science-fiction show, it very often knocked spots off DOCTOR WHO actually. The dilemma there always was with Blakes 7 was whether the story could hold up for 50 minutes, and that might have been its weakest link.
When it was finally decided to stop it—and I can't recall whether that was editorial or simply that the writers had run out of steam with it—there was an enormous outcry, and a lot of letters and people marching up and down outside the building. So it was a very popular programme and I became very fond of it.

"BLAKES 7 WAS ALMOST THE STRAW THAT BROKE THE CAMEL'S BACK EVERY YEAR"

BUT THAT KIND OF PUBLIC OUTCRY DID NOT SEEM TO MAKE ANY DIFFERENCE ?
Once a year has passed, you think, "Well, maybe we could just re-run them, or maybe we should be having new ideas". But no other science-fiction idea came up to take its place.
It only needs something like Hitch Hikers and a broken comedy series to stretch all the special-effects that we can lay our hands on too far. That was always the problem with Blakes 7—it was almost the straw that broke the camel's back every single year.

IN THE SECOND PART OF THIS SPECIAL INTERVIEW, WE LOOK AT THE YEAR NINETEEN EIGHTY-ONE WHEN GRAEME MCDONALD BECAME HEAD OF BBC TV DRAMA GROUP, AND RIGHT UP TO DATE IN HIS CURRENT POST AS THE CONTROLLER OF BBC TWO. NEXT ISSUE GRAEME MCDONALD ON 'THE FIVE DOCTORS', DOCTOR WHO UNDER JOHN NATHAN-TURNER, THE IMPORTANCE OF RATINGS TO THE BBC, THE HIATUS, THE LIKELIHOOD OF A REPEAT SEASON ON BBC TWO, SPACE COPS...AND MUCH MORE...

'A deplorable way of

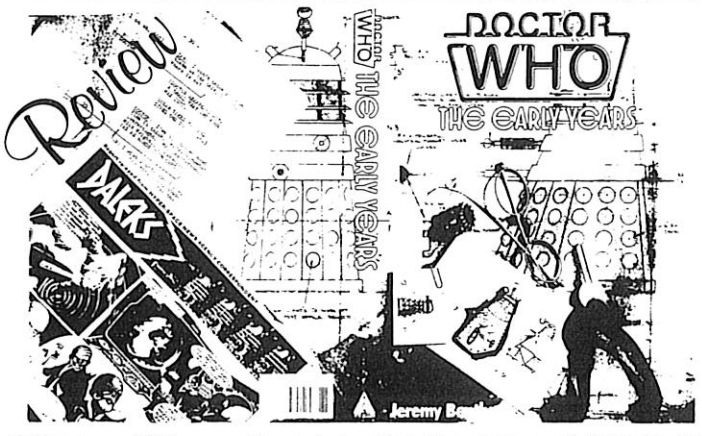
DWB has received a fascinating piece of prose from Leicester reader, John Jeffrey, which although quite long-winded, puts for-

I felt compelled to write this article because, having read for so long the pro and anti-JN-T arguments in your magazine, and having seen people deliberate over whether JN-T is a good Producer or not, I felt that nobody has intellectually and fairly put the record straight as to just what has been wrong with DOCTOR WHO for the past five or six years, and why we are in the rut that we now find ourselves.

The straightforward answer to all the problems is that JN-T simply does not understand the special magic that makes DOCTOR WHO unique. It is a very sad but true fact. We only have to look at his track-record to understand why this is so.

Firstly, JN-T's professed first love is the theatre. He has said this himself many times and he has put more zeal into his pantomimes, with both Peter Davison and Colin Baker in the starring roles, than he ever has into the programme. His love of overt, theatrical finery and flamboyance is proven by his choice of guest stars in stories he has produced. When we are confronted with people like Joan Simms heading up the new season, we look back over his reign and we see people like Beryl Reid, Rodney Bewes, Rula Lenska, Nerys Hughes, Robert Glenister, Polly James, Michael Robbins, Liza Goddard, Alexei Sayle, and many, many more. The list is endless... Whether Nerys Hughes or Michael Robbins worked well in their roles is immaterial. I am questioning the motives that went into picking them in the first place! Whatever next? Lionel Blair as the Doctor? Your April Fool joke about Bernard Manning was only funny because given JN-T's gift for picking unsuitable actors, this horrifying thought is not as far removed from reality as we would hope. Although I am not a fan of Robin of Sherwood, I find this type of guest star in a DOCTOR WHO story rather sick compared to the calibre of stars they've lined up for their new season. Whereas they have actors like Dorothy Tutin, Freddie Jones and Cyril Cusack, leading luminaries in the name of quality drama performers, we have to put up with the likes of Joan Simms and Beryl Reid! it really is an insult to the 22 year magic that has gone into making DOCTOR WHO the special programme that it is. However, it is now rumoured that Brian Blessed will be appearing in the second story this season. While I applaud the use of such a great drama actor in DOCTOR WHO, I do tend to cynically feel that it is just a case of JN-T throwing a bone to the angry dogs demanding better actors in the series, and indeed rumour has it that the choice was not JN-T's but that he was persuaded into it.

Let us then look at the JN-T type of director he has been casting. Whereas in the past DOCTOR WHO has been directed by such greats as Douglas Camfield, David Maloney, Michael Briant, Michael Ferguson, Christopher Barry, Derek Martinus and many, many more people capable of bringing a visual excitement and imagery into the scripts, JN-T, afraid of being overshadowed by good directors, has been content to cast directors who are merely adequate and at best able to deliver into visual pictures the words on the page of a DOCTOR WHO script. This is not enough. A director needs to bring more than this and a good director always brings something shining and sparkling about what's on the written page. Unfortunately, people like Peter Moffat have tended to make very bland efforts, and if the script was good then the end result was adequate, but if the script was poor then the end result was appalling. Examples of Moffat ruining even good scripts can be seen in THE FIVE DOCTORS where, for instance, in a very tense scene when Sarah Jane was supposed to fall down a cliff, all she did was tumble down a 6 inch incline, and similar scenes in THE TWO DOCTORS where we are supposed to see a dramatic impact as a Sontaran removes his helmet for the first time, and all we see is a weedy long-shot which has about as much drama as Andy Pandy. Apart from Peter Moffat, we have had to suffer Ron Jones' endless unspectacular efforts. I would have thought that after his weak second effort (TIME-FLIGHT) JN-T would see how unable he was to excel, yet continues to hire him time after time. In JN-T's eyes, because a director is able to finish a story and get it edited on time, he must think that makes him a good director, but in the eyes of the fans they can see that this is not so and the stories are lacking in sparkle, wit and excitement. Fiona Cumming is yet another director who has brought nothing to a script if it was not excellent already. For instance, CASTROVALVA, written by Christopher Bidmead, was a unique and weird script which she managed to do competently, but given a poor script like PLANET OF FIRE she could not prevent the end result from being absolutely dire, especially the standard of acting therein. Michael Robinson's DOCTOR WHO credits have been barely more than adequate, in fact I would venture to say that in the whole of JN-T's reign as Producer he has had only three sparkling directors; Lovett Bickford, Peter Grimwade and Graeme Harper. Peter Grimwade, because he was such a good director, was praised by all the fans, and this seems to be the reason why JN-T has shied away from using him as a director because he is scared of fans recognising anyone with talent as he seems to have so little. Graeme Harper was a good find and, in fact, CAVES OF ANDROZANI, in the whole of JN-T's era, is the one story that really stands up to a Philip Hinchcliffe or Barry Letts production. This is more by accident than by judgement as he happened to have the combination of a good writer with Robert Holmes and a good writer with Graeme Harper. Give, however, a good Robert Holmes story to a weak and flabby director like Peter Moffat and you see what the end result is. THE TWO DOCTORS should have been a masterpiece, and yet instead it was dire and flat. The one director JN-T has used from the Philip Hinchcliffe era was Pennant Roberts, and even he has been considered to be the weakest director from that acclaimed period in the show's history. Why is he so afraid to use people like David Maloney and Michael Briant? I was appalled to hear at a recent convention (the Genesis Convention in Manchester) when he was asked Michael Briant wants to come back and do another DOCTOR WHO, to which he replied, "I have my own team of directors, thank you very much." Well, thank you very much, JN-T, we've all seen what your 'team' of directors can do—run the show into the ground. We don't need them, we're looking for a little bit of excellence I was so ashamed to look at Robin of Sherwood, which as I have said earlier I have never appreciated or liked,



May 1986 sees the culmination of a number of factors that will make this month probably the most memorable in J. Jeremy Bentham's life. The end of May sees the wedding in the Lake District to his delightful American fiancee Paula, having just recovered from a month of celebrating his 10th anniversary as one of the key helmsmen of organised Fandom. And, of course, to top this all off is the publication of his very first professional book, one of the most eagerly awaited

of all items of merchandise released over the years; his definitive and extensive documentation of DOCTOR WHO-The Early Years. The book chronicles just that; tracing the very roots of the show as long ago as the late fifties, through all the ideas, collaborations and tribulations, up to the screening of the William Hartnell stories. What undoubtably makes this book all the more special is that it is written by one of the most knowledgeable authorities on DOCTOR WHO, thus making it more of a labour of love rather than a hastily put together cook-book type cash-in. As subscribers to C.M.S. Space & Time, and indeed readers of some of the news items which appear in DWB will testify, Bentham commands an unerring ability to put across his prose clearly and concisely adopting the envied writer's adage of why waffle into a paragraph that which can be said in a few words. Therefore, the text in this book flows with unrelenting pace and the more you read the harder it is to put down. Another advantage on the text side is that it examines previously unexplored territory, therefore uncovering many hitherto unknown facts and anecdotes, a few of which are included in my following summary of the book's contents:

The book commences with an Introduction, very much in The Unfolding Text mould, examining the suspension of disbelief (reality)—rather than immediately plunging straight into the book's purpose—and covering everything from the scene-synch process utilized in MEGLOS to the hiatus in 1985. Jeremy also comes up with a wonderful expression, "The Horns of a Twin Dilemma", when que-

producing television

ed many points which we felt would be of terest to our readers, though they do not essarily correspond with D W B's own views

see the standard of direction—the li-ting and the camera angles were so unu-al and atmosphereic—and that's been ssing from DOCTOR WHO for the last six ars.

I would agree with certain readers of ur magazine that it is unfair to judge e 23rd Season before it has even been corded, but just look at the 3 directors at JN-T has cast; Ron Jones, who has eady proven that even given a brilliant ript like VENGEANCE ON VAROS he can turn an end product which is merely adequate, d two new directors who have never eviously ventured into a programme a half challenging as DOCTOR WHO, and this, we're all agreed, is NOT the time for ying out new blood. This is the time to e tried and tested directors who know w to bring out the best in a DOCTOR WHO ory and bring a little bit of fantasy - agery to the screen. None of these direc-rs this season seem likely to be capable doing this and therefore what we are ing to get will at best be flat, and at rst appalling. How on earth are we ever get the magic back before the show sappears down the toilet ?

On the writers side, although we've had od writers like Robert Holmes, we've so had some pretty bad ones. Much blame s been laid in the lap of Eric Saward, o does seem to lack the flair of a Robert lmes or a Terrance Dicks as a script itor. I would again question whether his dgement is capable of realising what makes good, tense, dramatic performance. In ct, although REVELATION OF THE DALEKS has en so praised because it was written by n, I think that the only saving grace s that it was directed by Graeme Harper. was not in the same league as CAVES OF DROZANI and was saved by good direction. think the script was not that strong, d in fact the whole of the first episode d the Doctor walking around doing noth-g !

Over the years, instead of worrying ab-t good scripts and good directors, JN-T s been more obsessed with what pretty reign location he can find to whisk away BBC camera crew. Amsterdam, Lanzarote and Seville were not only a waste of the programme's budget, but also ironically detracted from the stories rather than enhancing them. I rather suspect that in the final edits, JN-T was so obsessed with keeping every scrap of foreign film, that he did not consider the story flow when cutting out vital linking scenes. His foreign jaunts have done nothing to benefit DOCTOR WHO, and I suppose we must be grateful that he didn't get to Singapore.

I'm not going to discuss JN-T's pandering to the Americans because so much has been said about that already it becomes superfluous. What I do want to consider, however, is the fact that, because the fans wanted to see a return of old foes, JN-T thought he could apply his own production techniques to this, not realising that in doing so he was taking away the very drama that made these creations strong in the first place. As fans of the programme we were not content just to see, for example, the Sea Devils return. We wanted to see them in a production that was as tense and dramatic as the original. This was not to be so because it was an appalling script, appallingly directed, and the fact that JN-T could not see this and the fact that his liason with costume designers is such that he wanted to always make his shows glossier and more flamboyant than what has gone before, has had the opposite effect, and has, in fact, ended up making the show a pale pastiche of its former self.

I don't think JN-T will ever give the show up willingly. He has made too much money from it, not solely from the BBC but from his his outside spin-offs like his pantos and autobiographical books, not to mention his gross exploitation of Hinchcliffe and Williams' hard work which made the show such a hit in America in the first place. It has pandered too much to his own ego, and he sees it as a vehicle to make JN-T into a bigger star than the Doctor. The other 8 Producers who have gone before him all treated the show with more respect than he has and all put their best into the show. JN-T has merely put his best into promoting JN-T and the show has suffered.

Michael Grade, seemingly irritated by the fans' protests reversing his initial decision to get rid of DOCTOR WHO, is not keen to do anything that might enable the show to shine on its own again. Therefore he has not replaced the Producer and we still have JN-T in the hot-seat.

JN-T himself cannot see anything wrong with his actions, which is why, after an 18 month gap, we're back to the same old crap that we had before. In other words, the central character of the Doctor who lacks the mystique that previous incarnations have had, appallingly cast companions such as Bonnie Langford who fits into the light entertainment vein, weak directors yet again, and a style of production which means business as usual.

I find it totally deplorable that of the 6 Doctors so far, JN-T has cast the 2 least suited to play the central part of the role. Hartnell, Troughton, Pertwee and Tom Baker were all wonderfully enigmatic and charismatic figures which JN-T did not seem to grasp. He has treated DOCTOR WHO in the same way as an American Saturday morning children's show or a British pantomime, in other words the central character has to be larger than life so that all the little kiddies can point at him and say, "Oh look, there's the goodie", and his baddies are equally nauseating. He has taken a wonderful villain like the Master and made him turn to the camera and cackle every time he was in close-up so that all the little kiddies at home could say, "Look, daddy, look at the big black baddie." This is a deplorable way of producing television and completely removes the element of subtlety that should be present in DOCTOR WHO.

WHY can't JN-T see his mistakes ? WHY is he so anti-criticism ? WHY will he not listen to what the fans are saying if he insists on staying on the show and try to do something about it ? I think he has a completely closed mind, and with someone with a closed mind it is impossible to reason. He seems intent on doing the show his way whatever the consequences and the sad thing is that his way is wrong and we can all see this.

I was disturbed to read the DOCTOR WHO Appreciation Society's April newsletter and seeing it being used as a vehicle to promote JN-T's mistakes, for example using a crass headline like "Carry on Doctor", rather than an independant and free-thinking reflection of the true thoughts of DOCTOR WHO Fandom.

So what is to become of DOCTOR WHO ? Woe betide us all...

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ioning the values of watching black and white programmes in ntrast to modern colour shows. Then, subtly, a wonderfully stalgic trip back through time via 5 yearly jumps (1980, '75, 0, '68 and '63) to the basis of the book. This is important, rticularly for the casual reader who will feel more at home with ntham's descriptions of the familiarly different and more rec-nisable latter day incumbents of the Tardis, thus setting the od for what lies ahead, which is probably best summed up in the ry last paragraph of this section;

the public's eyes the beginning was November, but for others thin the Corporation origins stretched back months beforehand, ing beyond the first studio recording, beyond the designing of e Tardis, predating any script-writing, or even the first all-ations of production responsibility.
Before any of these could occur there had to be a spark . . .

en follows a section devoted to the inspiration behind DOCTOR O itself, namely Sydney Newman. After an interesting summary the earliest BBC sci-fi series and the primitive techniques at went into making them, the article goes on to look at, in some tail, the Pathfinders series of the late '50s / early '60s, also oneered by Newman and the unmistakable template on which DOC-R WHO would later be devised. It is interesting to note that e only aspect of Newman's initial brief for the series that is ill consistent was that each episode ended on a cliffhanger to

Following this, the first of a synopsis and brief account of the stories on which designer Raymond Cusick worked, the rest of which are scattered, rather off-puttingly, at random intervals through the rest of the book. THE DALEKS, however, provides the most fascinating anecdotes, which include the revelation that episode 1 was completely remounted between episodes 3 and 4 due to production problems first time round, and the identity of the owner of the hand who played the Dalek claw at the end of episdoe 4—none-other than A.F.M. later turned director Michael Ferguson !

The David Whitaker section is helped along with vague memories from the late script-editor's wife, actress June Barry, who recalls that even in those days Newman specified in his brief that no story extend beyond 4-6 episodes to avoid losing too big an audience should an episode 1 fail to attract many viewers. Thus David Whitaker initially commissioned no less than twelve 4-part scripts, till it was discovered that the budget wouldn't stretch to twelve first nights, so Newman's brief had to be overturned and in favour of longer stories ! There is also a fascinating account of Anthony Coburn's rejected second script, which of course paved the way for Terry Nation and the Daleks.

Verity Lambert then explains in her section how she arrived on the scene in time to veto Anthony Coburn's second, and indeed all future scripts from this author, and how she stuck to her guns in insisting that the opening titles and Ron Grainer's composition were suitable for the series, despite Newman's wish to see them

Debbie Watling Interview
SAL
A.86

YOU'RE FROM ONE OF THE MOST FAMOUS THEATRICAL FAMILIES IN BRITAIN; DID YOUR FATHER ENCOURAGE YOU TO ENTER THE ACTING PROFESSION OR WAS IT YOUR OWN PERSONAL AMBITION ?
Well, I knew nothing else but acting. My father's Jack Watling and he used to go to the studio, whereupon my friends' dads used to go to the office, so I thought it was quite normal really . And I knew that I always wanted to be an actress, I mean probably subconsciously I never thought about doing anything else. But my dad, I know, would have liked one of us—because there are three girls and one boy—to be something 'sensible', like an accountant, a doctor, a solicitor (a professional person). And of course we all chose to go into the theatre, and I think that's really why my dad went white—he's got a shock of white hair now !

DO YOU THINK THERE WAS ANY ELEMENT OF DISAPPOINTMENT THAT YOU DID ALL GO INTO THE THEATRE ? WOULD HE HAVE LIKED ONE OF YOU TO HAVE ACTUALLY DONE A 'NORMAL' JOB ?
I think actually yes, you're right. He probably, deep down, would have liked one of us to have done something different. He's very proud of us and worries about us of course, and mummy worries about us as she would. We're her chicks, she's Mother Hen, and she fights for us like mad if she thinks somebody's doing us wrong.

EVEN AFTER ALL THESE YEARS ?
Oh yes ! Very protective, and towards daddy as well. Any trouble, push mother forward, she'll sort it out.

HOW DIFFICULT WAS IT TO GET STARTED ? BEARING IN MIND YOU WERE THE DAUGHTER OF JACK WATLING, WAS THERE A NAME TO LIVE UP TO ?
Well, yes there was. And of course mummy (Dilys) had gone into the theatre about five years before I had. Five years between us , and she was making her mark. Daddy was famous, and it was quite a thing. I thought: "Well, you want to do it, Watling. Get out there and do it !" I went to a drama school, actually, and I walked out after three weeks because I hated it. I thought it was awful. I didn't agree with their way of teaching or anything. They churned you out like cattle, like a production line.
I was lucky. I got an agent who saw me and said, "Yes, I'll handle you, let's see what happens...", and I went straight into television. My first TV was 'Alice' and I got the lead in it and I was on the front cover of The Radio Times. From then on I sort of took off.

SO YOU WEREN'T A PERSON THAT WAS REARED ON THE STAGE ?
No, not at all.

CAN YOU REMEMBER ANY OF YOUR EARLY STAGE EXPERIENCES AND WHAT THEY WERE LIKE ?
Quite frightening (laughs) ! As I say, I went straight into TV. Then, after DOCTOR WHO actually, I thought: "Now I know a lot about TV. I know the technical bits and bobs about it. I must go into the theatre and learn about that side of things". Because, as an actress, I think you've got to do everything. And so I did and it was very frightening to have those people out there. It was instant reaction, which you didn't get on the box.

WERE YOU AT ALL STAGE-STRUCK AND OVERWHELMED BY THE ENORMITY OF IT ALL—THE LURE OF THE THEATRE, THE GREASE-PAINT AND THE CROWD ?
No, I just wanted to do everything, as much as I possibly could, because I knew that theatre would become, eventually, a part of my life, as did TV.

ANY FAVOURITE STARS OF THE TIME ?
Ooh, I'll tell you who I thought was wonderful; Richard Green who played Robin Hood. I thought he was wonderful !

PRESUMABLY YOUR FATHER KNEW A LOT OF FAMOUS PERSONALITIES. DO YOU RECALL MEETING ANY OF THEM ? HE WORKED WITH PEOPLE LIKE TONY HANCOCK...
He did but no, we didn't meet a lot of them. We lived in Loughton, Essex, and it was a little far out of town I suppose. Daddy had his mates in the studio and he had his mates in our village, and he used to give dinner parties and people used to come down from the theatre and TV, but I was never conscious of star-gazing. A lot of famous people, however, did come down like Pat Wymark, Clifford Evans and Peter Barkworth.

SO IT'S NEVER AFFECTED YOU THE WAY IT AFFECTS PEOPLE WHO ARE NOT IN THE PROFESSION ? YOU WERE NEVER AWE-STRUCK ?
I'll tell you who I was awe-struck by...Sir Lawrence Olivier. I had an interview with him about...oh, it must be eight years ago. I walked into this room and there was this frail man sitting behind a desk. I went in and said, "How do you do ?", and he stood up and shook hands. And I remembered all the theatre and films he'd done. He was a beautiful man at one stage , a beautiful stunning actor of course. And we began to read a scene from a play he was going to do called Little Sheba. He was reading the part of the lover in it from a love scene, and this old man in front of me from the old man became the lover, all of a sudden , directly into the character. The years slipped away in his face and there was the man I remembered. And after the scene we sat down and he was the old man again.

MOVING ON INEVITABLY TO A CERTAIN SHOW CALLED DOCTOR WHO ...
Ah, yes !

DONE MANY, MANY YEARS AGO...
Many years ago !

HAD YOU FOLLOWED IT AT ALL BEFORE YOU APPEARED IN IT ?
I think I saw the first episode, and then I didn't follow it, no, because I was doing other things. When I was asked to do it, I thought: "I'd better have a look at this programme", and I watched it, and I thought: "Ooh, that looks fun !", and found myself in it for a year.

OBVIOUSLY IT'S A LONG, LONG TIME AGO AND MEMORIES TEND TO BLUR, BUT WHAT IS YOUR EARLIEST RECOLLECTION AND WHAT WAS THE ATMOSPHERE LIKE ?
I remember the first day's filming we did. It wasn't studio, it was filming. The first day we went to Harrow and we filmed in an old house there. It was Gilbert's of Gilbert & Sullivan fame . And that was my first appearance. My father, I think, was killed and I was left and Frazer rescued me. He had the most immortal line, though. Can I say it ?

OF COURSE !
This house was full of passages and corridors and we were running away from the Daleks, and I came out in this Victorian frock and I saw Frazer and he went, "Quick, Miss Waterfield, up your passage!" And he said to the director (Derek Martinus), "I can't say that !", and the director said, "Why not ?". He didn't get it at all. And I looked at Frazer and we'd only just met, and I said, "No . . . I don't think you can say that to me". Of course the director clicked; he went red, he went green, he went blue !
"Quick, Miss Waterfield, up your passage"—the first line Frazer ever said to me in DOCTOR WHO—and we cut it !

IT'S WELL DOCUMENTED THAT IN THOSE DAYS THE WORK SCHEDULE WAS VERY PUNISHING. WAS IT REALLY THAT BAD ?
It was. I think we had Sundays off sometimes. It was a work bad, but it was so enjoyable with Pat and Frazer—it was like a family.

DID YOU EVER FIND IT DIFFICULT TO GRASP THE NATURE OF SOME OF THE SCRIPTS ?
I think it's changed rather, actually. It's got more complicated now. We used to go through the script with the writer and director, and if I didn't like it I'd say, "She wouldn't say that , can I put in my own words ?", and get round it that way. Some of the stories were quite complicated, I must admit.

PATRICK TROUGHTON NOWADAYS MAKES A LOT OF PUBLIC APPEARANCES...
Yes, he does.

IN THE SIXTIES, AND UP UNTIL RECENTLY, HE WAS A VERY SHY AND PRIVATE MAN. DID YOU FIND THAT WHEN YOU WORKED WITH HIM ?
Yes, I'd say he was an introvert. He likes his own company. He likes his mates around him. He doesn't like to be in the limelight

"WATLING, YOU MUST GET ONTO THESE CONVENTIONS IN AMERICA"

HE SEEMS TO HAVE COME OUT OF HIS SHELL A LOT.
He has, which is very good I think for everyone concerned because he's a wonderful actor and a lovely personality. He actually sent me a message through Frazer saying, "Watling, you must get onto these conventions in America because they're wonderful and it's all paid for ! Come with me and do it". So that's what I'm going to do. I shall get onto them and I shall be out there with Pat.

DURING YOUR ACTUAL TIME ON THE SHOW, CAN YOU REMEMBER WHAT VOLUME OF MAIL YOU RECEIVED ?
Oh, loads ! Loads and loads ! Of course, when I left it trailed off. For years I got the odd one, but recently, it's extraordinary, there's new interest in those episodes and in Victoria. It's become like a cult. I keep getting fan-mail now all the time. And kids, who weren't even born when I did it, have heard about Victoria, have got all the books, heard about it and want to know all about it.

A LOT OF FANS HAVE GOT A SORT OF ENCYCLOPAEDIC KNOWLEDGE ABOUT DOCTOR WHO . DO YOU FIND THAT SOMETIMES YOU'RE EXPECTED TO BE EQUALLY AS KNOWLEDGEABLE ABOUT IT ?
Yes, you're absolutely right. I went to my first Convention in Cardiff last November. It was for Ethiopia and it was a small Convention at the hotel there, and I was on this platform with Vic Pemberton and David Spenser, who played Thonmi in the first Yeti story and has turned director now. And we sat there and the questions we were asked ! I had to own up that I hadn't seen it recently, I really hadn't. "Do you think it's getting too technical ?" "What do you think about this, that and the other ?"... It was a nightmare, like being back at school in science - class and people saying, "What about this time relative wotsit..." and whatever, and I'm going, "I'm terribly sorry, actually I did it 19 years ago and I haven't seen a lot of it since, and anyway, as Victoria she wouldn't understand it at all, let alone Debbie Watling—Debbie Watling does NOT understand it !" They said, "Don't

true—and they told me the directors I worked with because I couldn't remember all of the directors' names. They were shouting them out, and I said, "Oh, thank you...Oh, did we ?...Oh, good... Not dead is he ?...Oh, good...!"

ON THE SUBJECT OF YOUR EARLIER STORIES, THERE WAS THE HEAVILY CRITICISED 'TOMB OF THE CYBERMEN'...
That was my second one...

"THE CYBERMEN GAVE ME THE SCREAMING HAB-DABS"

DO YOU RECALL STORIES LIKE THAT ONE WHICH WERE, AT THE TIME , HIGHLY CONTROVERSIAL ?
Now you say to me, I do remember watching the rehearsal in the studio of these Cybermen coming alive, and it gave me the screaming hab-dabs ! And the other one was...it was one of the Yeti stories with Wolfe Morris (Padmasambhava) playing the Head Monk, and they had one shot where he died, and they'd got a model of his face and they poured something on it which made the whole thing disintegrate down to the skull. Well, they couldn't use it because it was too horrfic, and I said, "Look, my kid sister is certainly NOT going to watch that, she'll have nightmares !"

IN THOSE DAYS IT WAS STILL BASICALLY AIMED AT A YOUNG AUDIENCE . THE OLDER PEOPLE CAME IN WHEN THEY STARTED MAKING IT IN COLOUR.
Black and white—it's got so much atmosphere. It really looked terribly good.

DO YOU FIND THAT YOU'RE STILL REMEMBERED BEST FOR DOCTOR WHO ?
Well, I've done lots of other things, but yes, I suppose I am. I mean, I've done the Doctor in Charge series, I've done Danger UXB , I've done films... I think it's because people are so enthusiastic about it, that's why.

YOU WERE ASKED BACK TO THE SERIES FOR THE 20TH ANNIVERSARY SPECIAL ?
That's right, yes. I was doing the Dave Allen series at the time for Thames, and I thought, "Oh dear, but I've GOT to do the series because it's better for my career". I turned down DOCTOR WHO. Halfway through the series it was cancelled so it was never shown. So I missed out on both.

SO WOULD YOU HAVE RETURNED IF YOU HAD BEEN FREE ?
Like a shot, yeah, of course, lovely !

TO THE PRESENT AND 'DOCTOR IN THE HOUSE'. WHAT'S IT LIKE WORKING WITH FRAZER AGAIN AFTER ALL THIS TIME ?
He hasn't changed at all. Still the practical jokes...still the same old jokes he tells after 19 years (laughs) ! No, he's lovely.

IS THIS THE FIRST TIME YOU'VE ACTED TOGETHER SINCE THEN ?
Yes, the first time. He treats me, though, like I was still 20.

LIKE A KID SISTER ?
Yes, he protects me. He says: "Are you alright, Little Debs ?" I mean, I've been married and all that...he doesn't quite understand. He still treats me as Victoria. He does cheer me up sometimes—he sort of nuzzles my neck and he knows that I go completely filleted when he does that, you know ! But he's divine !

IN 'DOCTOR IN THE HOUSE' YOU BECOME DECIDEDLY MORE FRIENDLIER WITH FRAZER THAN VICTORIA EVER DID WITH JAMIE. THERE'S ONE PARTICULARLY HILARIOUS SCENE WITH A CERTAIN AMOUNT OF HANKY-PANKY—ANY MEMORABLY FUNNY MOMENTS FROM WHEN YOU REHEARSED THIS PARTICULAR SCENE ?
Yes, you see, you go into rehearsals, and in the scene, eventually, we get onto the sofa and we have this big kiss which travels over the back of the sofa, then comes again over the sofa. And we got to rehearsals and...well, let's face it, you don't kiss on the first day of rehearsals. And we had seven days to put this on in...eight days ! And on the seventh day, the director said to us: "I think it's about time you two actually kissed", and I went, "Oh !", and Frazer took me into a corner and said , "Now you're not going to be embarrassed at me Debs, are you ?" I said, "Of course I'm not going to be embarrassed—I've kissed people on stage and TV before !" "Yes, but it's...ME !" I said, "Frazer, it's not YOU, it's the CHARACTER, so we'll do it !" And of course we did, and from that moment we never looked back—it was wonderful, we look forward to it every night !!

INTERVIEWED ON DECEMBER 6TH 1985 BY PAUL WOOD

(...continued from page 4)
and make the glossy presentation a secondary objective. Glossiness clearly did not save Blakes 7. Clearly the public and fan outcry over its cancellation did not change minds at the BBC either—an ominous warning for DOCTOR WHO fans. The programme must impress the BBC internally on QUALITY grounds if it is to survive; no amount of fan activity can save it otherwise from the pressure to do "something different". Moreover, if the BBC's special-effects department could not easily handle two science-fiction shows simultaneously, might Tripods have displaced 'WHO in 1985, and might Space Cops threaten to do the same in 1986 ?

If Graeme backed the fan view on the need for better scripts , he also seemed, at least implicitly, to back the consensus fan view that while JN-T has done a good job on the programme, it is time for him to leave. Indeed, if Graeme belives that the ideal number of years for a Producer to stay with a programme is three years, and that complacency can set in in the fourth, what should we expect were JN-T to stay on to do Season 24—his SEVENTH ?!

Throughout the interview, Graeme showed a degree of affection for DOCTOR WHO, as is indeed evident from the fact that he so generously gave up his time to speak about it. He described it as a "bedrock" part of the BBC's drama output, an institution whose move from Saturdays he opposed, and said that part of the strength of the BBC was its way of sticking with things. Given these views, and the fact that he evidently shares Michael Grade's criticisms of Season 22 on quality grounds, we can see that many in the BBC—not just long-term enemies of the programme—believe it needed a revamp. Conversely, if long-term drama personnel such as Graeme can see the positive virtues of a rest for the show , then perhaps Michael Grade has been given something of a raw deal by fans. He may genuinely have the interests of the programme at heart, and not simply be determined on a clean sweep of BBC traditions.

Graeme's confidence that the programme has a long-term future —subject to Season 23 being up to scratch in terms of quality as much as of ratings—and his guarded welcome to the idea of repeats on BBC2 show that all is by no means lost for the programme, and that Fandom may well have a friend in the upper echelons of the BBC.

Once again the importance of Season 23 has been underlined and Michael Grade will not be the only sixth floor executive watching

(...continued from page 11)
changed. Also, the truth about the pilot episode is at long last uncovered, and one of the biggest eye-openers, for me, was to learn that the first year of filming DOCTOR WHO didn't actually finish until the completion of DALEK INVASION OF EARTH, which enabled the crew to take their first holiday with the first two stories of the second season already safely in the can, and which also explains why several of the regular crew members (Carole Ann Ford and David Whitaker) decided to leave after this particular story.

Unquestionably another of the book's highlights is the detailing of how Raymond Cusick came up with the eventual design for the Dalek with many anecdotes along the way, including one on just how close the Dalek came to having a conical base as opposed to a slatted one !

The Christopher Barry section relives in vivid detail the studio-bound filming for episode 1 of THE DALEKS, providing a truly fascinating insight into the complexities of making the first sci-fi based DOCTOR WHO adventure. And with Bentham's skill of conveying description into written words, the very atmosphere of those tense days is seemingly magically captured within the text.

Following a probing interview with original companion, actress Carole Ann Ford who explains how Vidal Sassoon first modelled his his hair-styling talents that later made him world famous on her role as Susan, comes an epilogue-type chapter assessing the impact of the Hartnell years with methods used then to evaluate audience popularity, and even looking ahead to when Innes Lloyd would arrive to revamp the series, adorned of course with off-screen slides from episode 1 of POWER OF THE DALEKS—though they do seem out of context within the book's brief, and perhaps Bentham should have waited for a more pertinent opportunity...like a follow-up book on those mysterious Troughton years for example ?

Of course, a review of The Early Years wouldn't be complete without mention of Raymond Cusick's immense and stunning contribution of photos and original designer's blue-prints. As already shown in our previews in colour (DWB#29/30) and in black and white (DWB#31) they truly are a monument to the early years of the series and a testimony to the great but grossly underrated skill that went into designing those earlier stories, and not least the Daleks. Indeed, who knows had they been designed by someone else DOCTOR WHO may well not have been with us today ?

If any criticism must be levelled at the book, then it is solely on the layout side. The superfluous use of the black and white pages, including the grainy double-page cropped spreads and the unimaginative and wasteful layout of the text, could have been cut and the colour content thus increased. Indeed, with only 8 pages of colour I feel Raymond Cusick's contribution of colour material hasn't been done as great justice as it deserves as there are a great many of his photos worth seeing in colour . Without Cusick's cooperation this book would not have been possible, and C.M.S. and DWAS have teamed up to present an open-day of his work this June in Surrey, which will provide an opportunity to see all of his work as well as an interview with Christopher Barry and other key people instrumental in the success of the early years. (Write to: Jeremy Bentham, 8 Crespigny Rd, Hendon London NW4 3DY for an application form).

To sum up, this book is the definitive explanation to "Why DOCTOR WHO ?", and although today's show might appear to have forgotten its real meaning and the skill put into the casting of its Producers and directors that was so lavished on it 23 years ago, it should appeal greatly to fans of all ages, as well as providing a fascinating insight into the making of a television programme in the '60s for people who aren't necessarily appreciators of DOCTOR WHO.

DWB wishes to thank Nigel Robinson for his assistance in compiling this review and for his undying energy in

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Antony Howe is writing a special issue of Zerinza analysing the JN-T era and his mistakes. If interested, send one International Reply Paid coupon for details: Box 191, Gordon 2072, NSW Aust.

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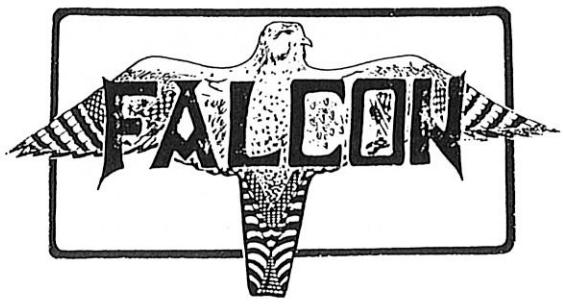

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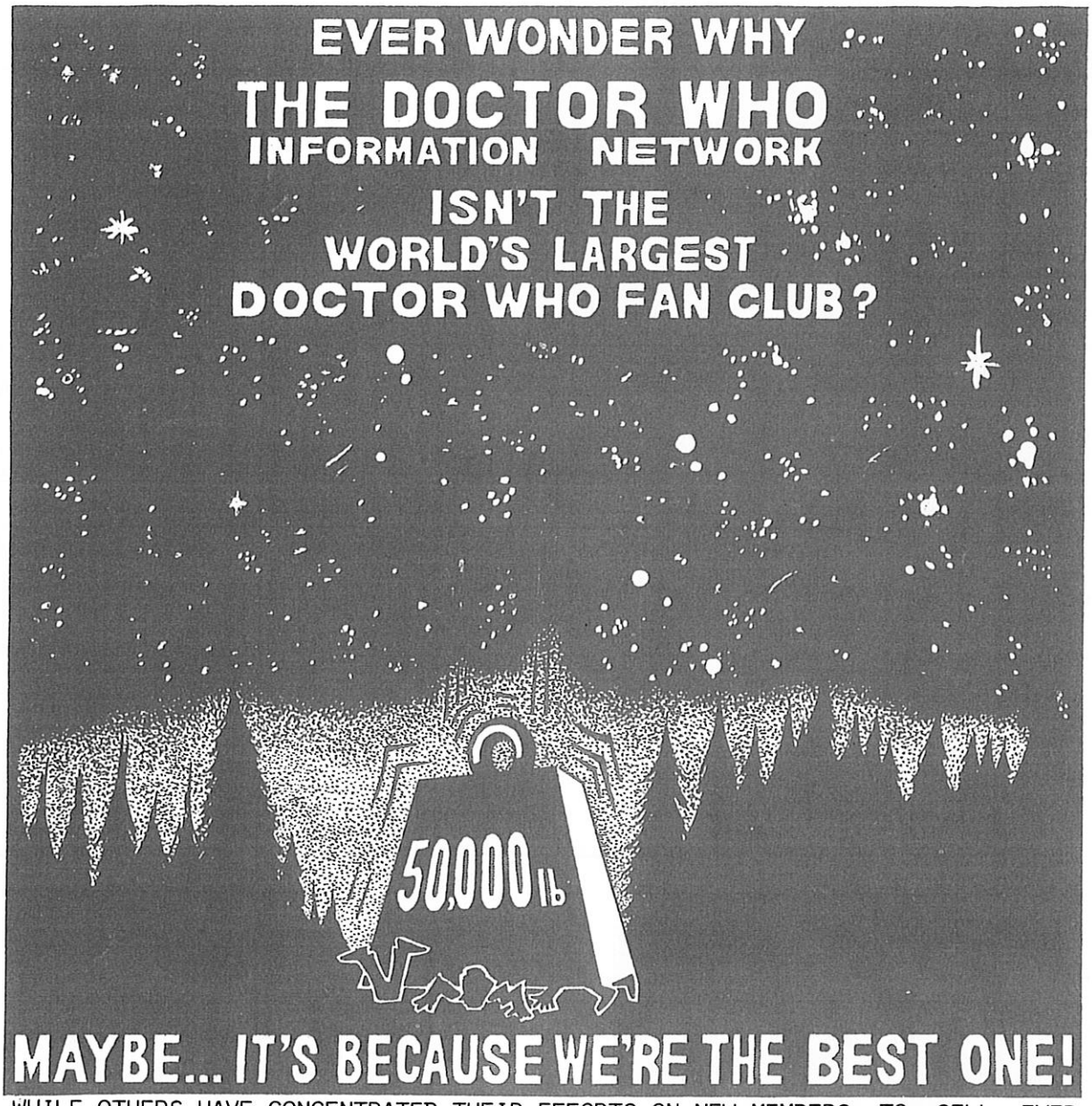

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